

MSM JAZZ ORCHESTRA

Sherisse Rogers, Conductor and electric bass

Ingrid Jensen, Music Director and trumpet

**Jhoelly Garay Castillo, Hyewon Park, Eliana Fishbyn, and
Jisu Jung**, Assistant Conductors

With special guest **Delano Copprie**, orator

The Venus Project

Composition Creations by Women

Thursday, November 18, 2021 | 7:30 PM
Neidorff-Karpati Hall

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PROGRAM

Maggi Olin *IceBlue*

Sherrise Rogers *I Stand Corrected*
Jillian Willis, vocals

Maggi Olin *Anything At All*
Lyrics by Sofie Norling
June Yun, vocals

Christine Jensen *Treelines*

Mary Lou Williams *In the Land of Ooh blah dee*
(Arr. Nikos Chatzitsakos)
Daniella Pruitt and **Martina Barta**, vocals

Miho Hazama *Time River*

April Varner, vocals

Anna Webber *Climbing on Mirrors*

Ingrid Jensen *At Sea*
(Arr. Fred Sturm)
Amanda Addleman, vocals

Carla Bley *Lawns*
(Arr. Christine Jensen)
Tammy Hyun, vocals

ABOUT THE MUSIC

When gifted with the opportunity to share/program some of my favorite contemporary composers, it was both a thrill and an intimidating moment to make choices. There are SO many incredible women writing music for large ensembles these days. With the spirit of Venus and her creative juices and legacy of endless personality expansion techniques I allowed the muse to take over and lead the way.

Obvious choices fell into my lap as I got to know the writings of two of MSM's jazz composition masters: Miho Hazama and Anna Webber. Both are unique composers with personal voices and inspired works for our students to wrap their eyes and ears around. Maggi Olin (piano) and Christine Jensen (alto and soprano saxophone) are my Nordic sisters—one by blood and one by history. We are all mothers, have all toured together for over 20 years, and have talked more about music and life together than our brain cells can ever recall! Both write music in a distinctly personal way, exuding their stories and emotions through their playing and their large ensemble adventures. Maggi's pop sensibility is matched by her deep sense of Jazz harmony and beyond and Christine's love for melody and momentous changes within her pieces leave the ear waiting for her next line to move it all into a new place. Christine's simple but poignant arrangement of the great Carla Bley tune *Lazens* is a perfect way to close a concert and is a tune we often played with our Jensen Sisters Quintet. The one Mary Lou Williams piece on this concert, *In the Land of Ooh blab dee*, fell into the program in the most organic of ways—through a Google search! The arrangement by Nikos Chatzitsako, Greek arranger and student from my alma mater Berklee College of Music, adds a playful and quirky element to the program, hopefully invoking a smile from the Harlem spirits which Mary Lou was so much a part of.

Thank you to the following for making our Venus adventure possible: Katherine Dryden, Calvin Johnson, Hannah Marks, Jim Saltzman, Jay Anderson, Damien Sneed, Chris Shade, Dan Rourke, Laura De Rover on house Sound (and all of the MSM staff and stage crew).

We hope you enjoy the music this evening.

—Ingrid Jensen, Interim Associate Dean and Director of Jazz Arts

ROSTER

SAXOPHONE

Nicholas Marziani, alto
Newtown Square, Pennsylvania

Max Bessesen, alto
Denver, Colorado

Cole Peterson, tenor
Iowa City, Iowa

Rico Jones, tenor
Denver, Colorado

Brandon Suarez, baritone
Pinecrest, Florida

TROMBONE

Greg De Angelis
Armando Vergera
New York, New York

Jack Kotze
Frankfort, Illinois

Joe Turgeon
Sacramento, California

TRUMPET

Brandon Choi
Camarillo, California

Alexandra Ridout
Aylesbury, United Kingdom

Will Evans
Afton, Virginia

Nicolas Gelin
Miami, Florida

Stephane Clement
Miami, Florida

PIANO/RHODES

Sam Towse
Halesite, New York

Arina Fujiwara
Kamikawagun, Japan

GUITAR

Morton Aarup
Aarhus, Denmark

Michael Hilgendorf
Chesterfield, Michigan

DOUBLE BASS

Daniel Finn
Chappaqua, New York

Solene Carioli
Joue-Les-Tours, France

DRUMS

Michael Shapira
Valley Stream, New York

Miguel Russell
New York, New York

VIBES

Vid Jamnik
Ravne Na Koroskem, Slovenia

ASSISTANT CONDUCTORS (IN ORDER OF APPEARANCE)

Hyewon Park, a South Korean jazz composer and graduate of Berklee College of Music, is currently pursuing a Master's degree in jazz composition at Manhattan School of Music.

Jhoely Garay Castillo, from Mexico, is currently in her first year of the MSM jazz composition Master's program studying with Mike Holober.

Jisu Jung, from Seoul, Korea, is a first-year Master's student studying with Mike Holober.

Eliana Fisbyn, from Chapel Hill, North Carolina, is a second-year Master's student studying with Jim McNeely.

Students in this performance are supported by the *Baisley Powell Elebash Scholarship*.

We are grateful to the generous donors who made these scholarships possible. For information on establishing a named scholarship at Manhattan School of Music, please contact Susan Madden, Vice President for Advancement, at 917-493-4115 or smadden@msmnyc.edu.

ABOUT THE ARTISTS

Sherisse Rogers (MM '04)

As a composer, Sherisse Rogers has won some of the most prestigious awards in her field. As the 2004 winner of the ASCAP/IAJE Emerging Composer Award in Honor of Count Basie, she had already proven herself to be such. A Philadelphia native, Sherisse played many instruments before deciding to become a composer. She currently maintains a steady freelance career as an electric bassist. In a short time, she gained recognition in the field of jazz composition. She received the 2001 “Best Arrangement” award from the American Society of Musicians Composers and Arrangers for her orchestral arrangement of *Here's that Rainy Day*. She was awarded the ASCAP Young Jazz Composers Award in 2003, 2005, and 2008. In 2005 she was awarded the BMI Charlie Parker Jazz Composition Award/Manny Albam Memorial Commission. She received the 2006 Herb Albert Foundation/IAJE Gil Evans Fellowship and most recently the 2007 Meet the Composer Van Lier Fellowship. A versatile composer, her styles range from jazz and classical to world music and rhythm & blues. She is a regular arranger for the Metropole Orchestra (Netherlands) and has also worked with the Stockholm Jazz Orchestra and the Cologne Contemporary Jazz Orchestra. In addition to receiving high school and college commissions, she has also written music for Dave Liebman and Peter Erskine. Her music is published by Walrus Music. In 2005, her big band, Project Uprising, released their first recording entitled *Sleight of Hand*, which received a 4.5 star review (out of 5) in *Downbeat*. The CD features Dave Liebman, in addition to other special guests. Her big band appeared numerous times at the Jazz Gallery in New York City. In May 2004 she received a Master of Music degree in Jazz Composition from the Manhattan School of Music, where she studied with Michael Abene. Some of her other teachers have included Jim McNeely, Dave Liebman, and Matt Harris.

Ingrid Jensen

Born in Vancouver and raised in Nanaimo, British Columbia, Ingrid Jensen has been hailed as one of the most gifted improvising trumpeters of her generation. She graduated from Berklee College of Music in 1989, moved to Europe to teach at the Bruckner Conservatory at the age of 21, then moved to New York three years later to embark on a full-fledged music career. Ingrid has lived in New York for over 20 years, recording numerous CDs as a leader or co-leader. She has been featured prominently on three Grammy-winning discs and numerous Juno-winning albums as well, including her own winning CD, *Vernal Fields*. Ingrid continues to compose, arrange, and lead her own groups as well as perform with cutting-edge bands such as Terri-Lyne Carrington's Mosaic Project, the Christine Jensen Jazz Orchestra, and the super group, Artemis. www.ingridjensen.com

Delano Copprue, Guest Orator

Delano R. Copprue graduated summa cum laude from Rutgers College with a major in English literature and a minor in art history. His undergraduate honors thesis examines the underpinnings of American Transcendentalism in the writings of Emerson and Thoreau. Seeking to further his literary studies, Delano attended Columbia University. At Columbia, he earned two Master's degrees and a doctorate while conducting original archival research for Harvard University Press, collaborating on book projects with New York City writers, and participating in the Jazz Studies program at Columbia. His doctoral thesis investigates how the improvisational nature of jazz music can be used as a critical lens for interpreting canonical American writers ranging from Hawthorne and Melville to Morrison and Ellison.

A specialist in nineteenth-century American literature, Dr. Copprue has published widely on various aspects of history, philosophy, literary criticism, music, and popular culture. An ardent proponent of lifelong learning, Dr. Copprue enjoys studying the humanities and watching the New York Mets with his wife Margaret Mack, a classically trained soprano.

Carla Bley

“I’m like a slow sponge, I take in ideas from everywhere, and when I eventually find my notes, I know they’re the right ones.” California-born Carla Bley once attributed her originality as a composer—she is self-taught—to blissful ignorance of “right” and “wrong” ways to write a song. Her early role models included Thelonious Monk, Erik Satie, and Miles Davis, all of whom achieved much with few notes. However, Bley’s work also includes maximalist pieces such as the epic “chronotransduction” *Escalator over the Hill*, an album of *Fancy Chamber Music*, and many spirited pieces for big band. Nat Hentoff has said that “her scores for jazz big bands are matched only by those of Duke Ellington and Charles Mingus for yearning lyricism, explosive exultation, and other expressions of the human condition.”

For 40 years Bley has documented her music on WATT, the ECM-distributed sibling label she cofounded with Michael Mantler, and today runs with Steve Swallow. So despite her long association with ECM, *Trios* (2013) marked Carla Bley’s first appearance on the label itself. In partnership with Andy Sheppard (tenor and soprano saxophones) and Steve Swallow (bass), she revisited classic Bley compositions in an exceptional album recorded in Lugano in 2012. John Kelman (*All About Jazz*) said of it: “Without muss or fuss, Bley, Swallow, and Sheppard have, with *Trios*, created that most perfect of chamber records, filled with shrewd surprises and a delicate dramaturgy that reveals itself further with each and every listen.”

Carla Bley was awarded a Guggenheim Fellowship in 1972 for music composition. In 2009, she was awarded the German Jazz Trophy “A Life for Jazz.” She is the recipient of the 2015 NEA Jazz Masters Award.

—ECM Records

Miho Hazama

Grammy-nominated composer Miho Hazama is one of the most promising and talented composers/arrangers of her generation. Lauded in *Downbeat* as one of “25 for the Future,” Miho developed her signature jazz chamber orchestra “m_unit.” With three full-length releases on Universal Music Japan/Sunnyside Records, Miho has written for and expertly showcased the abilities of guest artists such as Joshua Redman, Lionel Loueke, Stefon Harris, and Gil Goldstein, to name a few. Her debut album *Journey to Journey* received the Jazz JAPAN rising star award, and she has been featured in such influential publications as *Downbeat*, the *New York Times*, NPR, and *JazzTimes*, among others. In 2019, Miho took up a post as the chief conductor of Danish Radio Big Band after Thad Jones, Bob Brookmeyer, and Jim McNeely, to name a few. Miho has also worked as a conductor with Metropole Orkest, WDR Big Band, and Bohemian Caverns Jazz Orchestra. She is also the Associate Artistic Director of the New York Jazzharmonic.

Christine Jensen

Montreal-based saxophonist and composer Christine Jensen has been described as, “an original voice on the international jazz scene” and “one of Canada’s most compelling composers,” by Mark Miller of the *Globe and Mail*. Jensen is equally at home performing in small and large ensemble settings. Her latest opus, *Treelines*, with the Christine Jensen Jazz Orchestra on Justin-Time Records, won her the 2011 Juno Award for Contemporary Jazz Album of the Year, along with Quebec’s Opus Award for jazz recording of the year. As an adjudicator, clinician, and instructor at McGill, she is influencing the next generation of composers and players. She has always been active in jazz education, leading clinics and workshops and adjudicating young Canadian artists. Over the years, she has collaborated with a diverse array of musicians, including Geoffrey Keezer, Lenny, Pickett, Brad Turner, Karl Jannuska, François Théberge, Gary Versace, Donny McCaslin, Steve Amirault, and Franck Amsellem, in addition to her long-term musical relationships with her sister Ingrid.

Maggi Olin

Maggi Olin, Sweden's composer laureate, started playing piano at the age of six. After spending two years at the Malmo Conservatory, she eventually moved to Boston to study at Berklee College of Music. Maggi graduated in 1988 with a degree in jazz composition and arranging, returning to Scandinavia as a composer-pianist, leading her own groups, collaborating with other ensembles comprised of musicians from around the world, and solidifying herself in the music education field as well. She is a pianist of international acclaim, adding her personal expression and sound to every band she plays with. As a composer, Maggi creates new sounding, innovative music, filled with rich tapestries of deep-rooted jazz content laced with folk-like Swedish melodies.

Anna Webber (MM '10)

Anna Webber is a flutist, saxophonist, and composer whose interests and work live in the aesthetic overlap between avant-garde jazz and new classical music. In May 2021 she released *Idiom*, a double album featuring both a trio and a large ensemble, and a followup to her critically acclaimed release *Clockwise*. Webber has performed and/or recorded with Dan Weiss's Sixteen; Jen Shyu's Jade Tongue; Matt Mitchell's A Pouting Grimace and Sprees; Dave Douglas's ENGAGE; the John Hollenbeck Large Ensemble; Ches Smith's Laugh Ash; Adam Hopkins' Crickets; Geof Bradfield's Yes and...; the Chris Tordini Quartet; Ohad Talmor's Grand Ensemble; and Fabian Almazan's Realm of Possibilities, among others. Originally from British Columbia, Webber studied music at McGill University in Montreal before moving to New York City in 2008. She holds Master's degrees from both Manhattan School of Music and the Jazz Institute Berlin.

Mary Lou Williams

Pianist, composer, arranger, big band innovator, mentor to the likes of Bud Powell, Thelonious Monk, and so many more, Mary Lou Williams was born in Atlanta and embedded in Harlem's early jazz scene. Mary Lou Williams's legacy is one of the greatest to unearth and absorb. Her influence and artistry support the roots of the tree of Jazz and spread into the modern realm of creative sounds with an ever-unfolding influence and effect. From solo piano to large orchestral works, to arranging for Duke Ellington to creating her own *Spiritual Masses*, her fountain of ideas and pure musical genius leaves a deep impression on the possibilities within Black American music and influences beyond.

ABOUT MSM JAZZ ARTS

Manhattan School of Music was one of the first conservatories in the United States to acknowledge the importance of jazz as an art form by establishing undergraduate and graduate degree programs in jazz. The program is one of the richest of its kind, combining systematic and rigorous conservatory training with a myriad of performance and networking opportunities in New York City. In addition to a variety of small combos, student ensembles include the LatinX Jazz Orchestra, Jazz Orchestra, and the Jazz Philharmonic. The program is under the leadership of Interim Associate Dean and Director of Jazz Arts and jazz trumpet faculty member Ingrid Jensen.

In addition to studies with a faculty drawn from the highest ranks of the jazz world, students are provided opportunities to play for and observe world-renowned guest artists. Master classes in recent years have been presented by Terrence Blanchard (trumpet), Billy Childs (piano, composition), Buster Williams (bass), Ron Carter (bass), Christian Scott (trumpet), Barry Harris (piano), Stefon Harris (vibraphone), Maria Schneider (composition), Vijay Iyer (piano), Jason Moran (MM '97) (piano), Christian McBride (bass), Jimmy Heath (tenor saxophone), Jon Faddis (trumpet), Gary Burton (vibraphone), and Wycliffe Gordon (trombone).

Every concert season, prominent guest artists are featured with our large ensembles, providing enriched performance experiences for students. Guest artists have included Omar Thomas, Jim McNeely, Jane Monheit, Candido, Dave Liebman, Randy Weston, Joe Lovano, Bob Mintzer, Randy Brecker, Jon Faddis, Paquito D'Rivera, and Miguel Zenón (MM '01).

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 985 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

Contact the Advancement Office at 917-493-4434 or visit msmnyc.edu/support

Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations.

This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.

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